

PUBLISHED MONTHLY

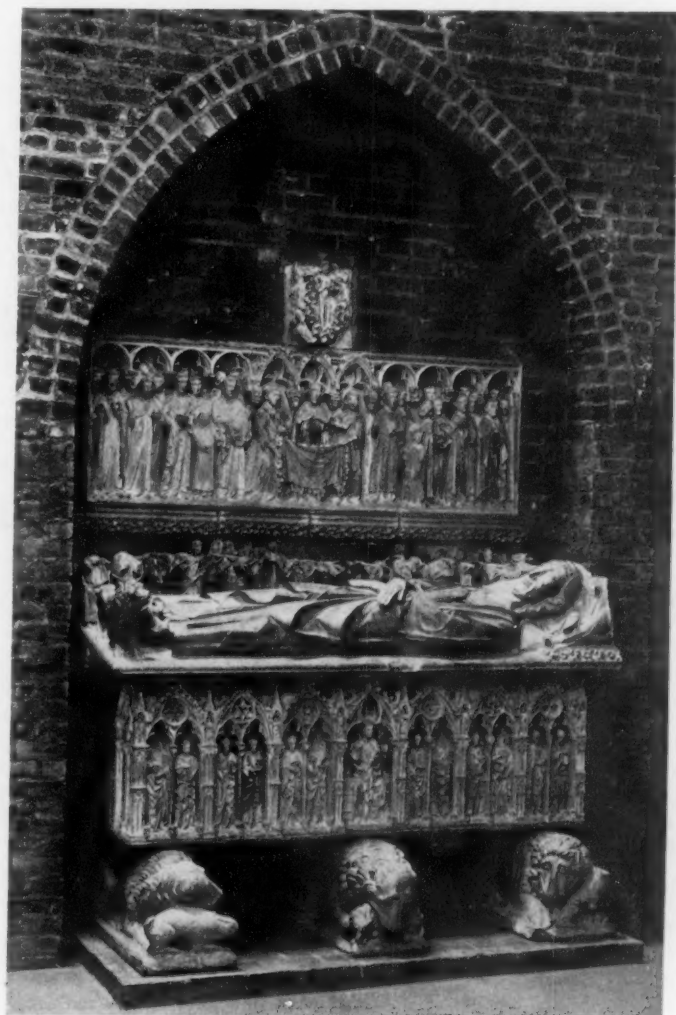
PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIII

NEW YORK, JUNE, 1928

NUMBER 6



TOMB OF ARMENGOL VII
COUNT OF URGEL
GIFT OF JOHN D. ROCKEFELLER, JR.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

JUNE, 1928

VOLUME XXIII, NUMBER 6

COPYRIGHT, 1928

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y. Subscription price, two dollars a year, single copies twenty cents. Sent to all Members of the Museum without charge.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under act of August 24, 1912.

CONTENTS

	PAGE
Front Cover Illustration: Tomb of Armengol VII, Count of Urgel . . .	141
The Tomb of Armengol VII . . .	142
The Tapestry Exhibition, Part I . . .	147
Woman Reading in the Fields, by Corot . . .	154
Chinese Wood Sculpture . . .	156
Accessions to the Egyptian Collection . . .	158
A Philadelphian Acropolis: The New Building of the Pennsylvania Museum . . .	160
Accessions and Notes . . .	166
The Photograph Division—Summer Hours for the Library—Art in High Schools—An Exhibition of Dürer Prints—Activities of the Museum Employees' Association—A Rearrangement of Gallery H 22 A—A Recent Purchase of American Glass—Membership—An Important Meeting in Washington—An International Congress and Exhibition at Prague—The Lazarus Scholarship—Visiting Lecturers	
List of Accessions and Loans . . .	169

THE TOMB OF ARMENGOL VII

Through a generous gift from John D. Rockefeller, Jr., the Museum has acquired a remarkable example of Spanish sculpture of the fourteenth century, the tomb of one of the Counts of Urgel—presumably Armengol VII. The tomb (p. 141), now installed at The Cloisters, comes from the abbey church of Santa Maria de Bellpuig de las Avellanas, in the vicinity of Balaguer, the ancient capital of the Counts of Urgel, whence it was removed in 1906.

Three lions support the sarcophagus, which is ornamented on the front with carvings in high relief of Christ enthroned

in majesty (fig. 1) and of the twelve Apostles. An arcade of trifoliated, pointed arches enframes the figures. In niches on the piers between the arches are smaller figures of the Virgin Mary, the Annunciation Angel, and various saints. Both ends of the sarcophagus are sculptured only in part, indicating that the tomb was placed in a niche from which it projected about half its depth. On the end to the spectator's right, two monks stand beneath a pointed arch which continues the arcade on the front of the sarcophagus. The arch is repeated on the corresponding end at the left, but the figures are omitted.

The deceased is represented lying extended on the sloping top of the sarcophagus lid (figs. 2, 3). His head rests upon a tasseled cushion wrought in the four corners with the arms of Urgel—chequey (15), gold and black; nearby are two little angels. His hands are crossed above his sheathed sword; a lion crouches at his feet. Behind the effigy of the deceased and forming part of the same slab of stone are small figures of mourners, many rows deep. Standing in front are ladies, draped in long cloaks, and knights, from whose shoulders hang mighty swords; several couples on the left are seated. At the right, by the head of the deceased, is a cleric holding an open book before him; he is saying prayers for the dead. In the back rows are numerous figures wearing hooded mantles. Unfortunately, this part of the tomb has suffered serious injury, and few of the heads remain.

Part of the funeral rites, the Absolution, is represented on the superimposed panel, which is separated from the company of mourners by a moulding ornamented with leaf motives similar to those carved on the front of the tomb slab near the head of the deceased.¹ The figures in high relief carved on this upper panel are much larger in scale

¹ It is uncertain whether or not this band of ornament is part of the tomb. It does not appear in a photograph of the tomb taken before its removal from las Avellanas, but when the photograph was made, the tomb had presumably been moved from its original location in the church and somewhat altered in reerection. Judging from the similarity in style to other ornament on the tomb, the moulding may have formed part of the decoration of the original tomb-niche.

than those below. The central group is composed of three figures: the celebrant and two clerics in dalmatics, who hold up a funeral pall in front of him. The celebrant wears the funeral cope; both arms have been broken off, but there are indications that he probably held a crozier in his left hand; the right was raised in benediction or may have held the sprinkler for holy water. To the left of this group, a cleric

The total height of the monument, from the platform upon which the lions rest to the top of the panel with the miniature figure of the soul, is 8 ft. 6 in. The total depth is 2 ft. 9 in. The greatest width (the slab covering the sarcophagus) is 6 ft. 7½ in. The material used is a reddish yellow sandstone.²

The Monastery of las Avellanas,³ a house of the Premonstratensian Order, was

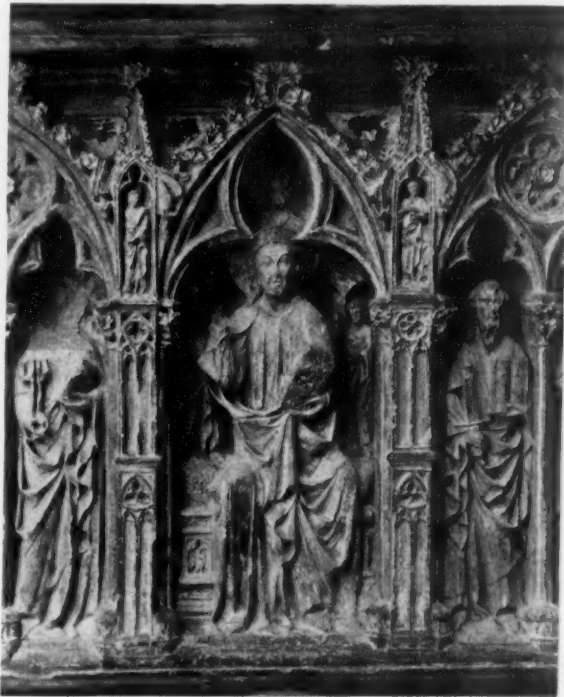


FIG. 1. DETAIL OF SARCOPHAGUS OF ARMENGOL VII
CHRIST ENTHRONED WITH APOSTLES

assisted by a young server holds a vestment, probably the chasuble which the celebrant removes after the Requiem Mass. Next are a thurifer carrying a censer and an incense-boat, and two assistants in copes. To the right of the central group are a deacon, a bearer of holy water (?), a thurifer, and three assistants in copes. In the background are other members of the clergy. Above the central group and carved from a separate block of stone is a small naked figure, representing the soul of the deceased, ascending to Heaven escorted by angels.

² Much of the painting applied to the sculpture is of recent origin. In the panel of the Absolution, the heads of some of the fourteen clerics in the front row have been restored wholly or in part. Those in original condition, reading from left to right, are 1, 5, 7, and 12. Parts of the effigy have also been restored and the head of the little lion replaced.

³ Pleyan de Porta, *Album histórico de Lerida*. D. Pablo Píñero y Don Francisco Pi Margall, Cataluña, Barcelona, 1884, vol. II.

Mira Leroy, *Materiales y documentos de arte español*, Barcelona, 1900-01, vol. I, pl. V. Carreras y Candi, *Catalunya (Rocafort-Lleyda)*. D. Cayetano Barraquer, *Las Casas de religio-*

founded by Armengol VII, Count of Urgel, in 1166, for his relative, Juan de Orgaña, a disciple of Saint Norbert. The monastery flourished under the patronage of the Counts of Urgel, but its prosperous days ended early in the fifteenth century when the domains of Jaime II, Count of Urgel, were confiscated by Ferdinand I, King of Aragon. Of the twelfth-century construction, there remain today only the cloister and the chapter house. The church, partly ruined—and subsequently restored—after

nineteenth century. Two sarcophagi were placed one above the other in a manner wholly inconsistent with the date of the monuments. In the refection of our tomb, the scene of the Absolution, instead of being placed directly above the company of mourners, was separated from it by three consoles with foliage ornament and two small reliefs (one badly mutilated, the other representing the soul of the deceased). The panel with the ascending soul is meaningless in this position; obviously it should



FIG. 2. DETAIL OF EFFIGY OF ARMENGOL VII

the suppression of the Spanish monasteries in the early nineteenth century (when the Monastery of las Avellanas passed into private ownership), was constructed in the time of Armengol X in the late thirteenth and early fourteenth centuries, and rebuilt to some extent in the sixteenth.

The sepulchral monuments of the Counts of Urgel at las Avellanas appear to have been moved and rearranged, probably during the restoration of the church in the

sos en Cataluña durante el primer tercio del siglo XIX, Barcelona, 1906, vol. I.

C. Rocafort, *Profanación de las tumbas de los condes de Urgel*, in *Hojas Selectas*, Barcelona, no. 59 (Nov. 1906).

Vicente Lampérez y Romea, *Historia de la arquitectura cristiana española en la edad media*, Madrid, 1909, vol. II, p. 487.

surmount the central group of the celebrant and the two clerics holding the pall. The consoles, of which two more were placed outside the niche in which the tomb was set up, are clearly misplaced. They may or may not have belonged to this monument, although they accord with it in style. Possibly two of the consoles, placed at the outer corners of the niche, may have supported angels holding candlesticks, as on the tomb of Bishop Antonio Galiana (d. 1375) in the Cathedral of Palma, Mallorca, which ours resembles in many respects.

When our tomb was still at las Avellanas, there might be seen, painted on the wall above the monument, a Latin inscription stating that this was the tomb of Count Armengol VII of Urgel, founder of the mon-



FIG. 3. SARCOPHAGUS AND EFFIGY. TOMB OF ARMENGOL VII

astery, who died in 1184.⁴ Although the inscription—judging from the style of the lettering—is not older than the nineteenth century, the identification is confirmed by the description of the tomb in a manuscript by the historian Pasqual, who died at las Avellanas in 1806. Pasqual believed the tomb to be that of Armengol VII. As Armengol died in 1184, the tomb must have been made long after his death, since it is analogous in style to other monuments dating from the second half of the fourteenth century. There is nothing unusual, however, in this; tombs were often erected in honor of members of great families centuries after their decease. In the fourteenth century, the ancient house of Urgel was powerful and prosperous. A tomb in memory of Armengol VII, founder of the monastery in which the Counts of Urgel had their sepulchre, may well have been erected in the second half of the fourteenth century when Pedro was Count of Urgel (1347–1408). The date of his death precludes the probability of the tomb having been made for himself. His predecessor, Jaime I, second son of King Alfonso IV of Aragon, who was created Count of Urgel in 1336 and died in 1358, is also out of the question. He was less than twenty-eight years of age when he died, and the effigy on the tomb represents a much older man. In view of these considerations, although the evidence is not of the best, our new accession may be described with reasonable certainty as the tomb of Armengol VII.

Little is known of Armengol's life. He succeeded his father, Armengol VI, as Count of Urgel in 1154, and died in 1184, fighting against the Moors in Valencia. By his marriage with a relative of Ramón Berenguer IV of Barcelona he had a son who succeeded him as Armengol VIII, and a daughter, Miraglia, who married Pons I, Viscount of Cabrera.

In the fourteenth century, numerous sepulchral monuments were erected in Spanish churches or such great monasteries as Santa Creus and Poblet. Resembling the tomb of Armengol VII in type and style of

execution we may note, among others, the tomb of Bishop Antonio Galiana (d. 1375) at Palma. This tomb, to which we have previously referred, is set in a niche framed by a cusped arch. On the front of the sarcophagus, *pleurants* stand in an arcade; above the effigy of the deceased is a frieze of clerics and mourners; held in a cloth by angels, the soul ascends to heaven. Another tomb of the same type, also in the Cathedral of Palma, is that of Ramón de Torrellas, dating around 1385.

The finest of these tombs of ecclesiastics is the celebrated monument of Lope Fernandez de Luna (d. 1382), Archbishop of Saragossa, which this prelate himself erected in the chapel he had founded in the Cathedral of Saragossa. Here again, although more elaborately developed, is the type of the Armengol tomb. Particularly interesting to compare with our new accession is the tomb of Don Felipe Boil (d. 1384), formerly in the Church of Santo Domingo at Valencia, now in the Archaeological Museum at Madrid. The effigy of the knight, lying with hands crossed above his sword, is closely analogous to that of Armengol, as is also the angel kneeling near the cushion beneath the head of the deceased. Behind the effigy are mourners and the clergy engaged in the Absolution. A study of these and similar monuments permits us to assign the Armengol monument to a date around 1375–1385.

In style, the sculpture shows the French influence that predominated in the Spanish kingdoms throughout the thirteenth and fourteenth centuries. Not only did French sculptors work in Spain, but objects of art imported from France served as models for the local craftsmen. Nevertheless, Spanish art in this period of subservience to French example is not without its national traits. The Urgel tomb is clearly not the work of a French sculptor. The general conception is more naïve, the architectural ensemble more elaborate than one would find in contemporary productions north of the Pyrenees. On the other hand, the frank delight in the pageantry of a great man's funeral that has crowded the composition with so goodly a band of mourners and clergy awakens a responsive chord in most of us. The sculp-

⁴ HIC JACET | COMES URGELLENSIS | ERMENGAUDUS VII | CONDITOR HUIUS MONASTERII | OBIT | MCLXXXIV.

tural treatment of these small figures with their skilfully disposed draperies is admirable; and Armengol himself, peacefully at rest amidst all these lamentations and chantings, is a magnificent piece of sculpture, extraordinarily impressive in his knightly dignity. JOSEPH BRECK.

THE TAPESTRY EXHIBITION

PART I

The Loan Exhibition of French Gothic Tapestries, installed in the Gallery of Special Exhibitions (D 6), opened to the public on Saturday, May 26, and will continue on view through Sunday, September 16. The public opening was preceded on May 25 by a private view for Members of the Museum. Sixteen tapestries¹ are included in the exhibition. Six of these, the famous set of the Hunt of the Unicorn, are lent by anonymous friends. The other ten are exhibited through the courtesy of the following lenders: George and Florence Blumenthal, Mr. and Mrs. Arthur Lehman, the Hon. Andrew W. Mellon, George D. Pratt, Harold Irving Pratt, and Felix M. Warburg. To all those whose generous coöperation has made this exhibition possible, the Museum extends its heartiest thanks.

The earliest tapestry in the exhibition is the magnificent Annunciation, lent by Harold Irving Pratt (fig. 1). This beautiful tapestry, so glorious in its rich, full-hued coloring, is a masterpiece of the early Franco-Flemish looms. It was woven about 1400—probably, in the first years of the fifteenth century, and recalls in style the work of the artists from the Low Countries and their followers, who worked for the courts of France and Burgundy in the late fourteenth and early fifteenth centuries. Tapestries of this period are excessively rare. Two great centers of tapestry weaving at the time were Paris and Arras, but with the exception of the Angers set of the Apocalypse (designed by Jean de Bandol, known as Jean de Bruges [who was paid

for his cartoons in 1377, '78, and '79], and woven by Nicolas Bataille of Paris and his successors) and the scenes from the lives of Saints Piat and Eleutherius (woven at Arras in 1402), few existing tapestries can be assigned with any certainty to these early manufactories. The Pratt Annunciation seems most closely associated with the tapestries usually ascribed to Arras.

When the disasters of the Hundred Years' War put an end to the early prosperity of the Paris looms, the leadership in tapestry production passed definitely to Arras and Tournai. The industry had long been established in both cities. At first, Arras was the more important; but in the second quarter of the fifteenth century Tournai came to the front, and held the supremacy until succeeded by Brussels in the sixteenth century. Politically, Tournai was part of the French royal domain from the time of Philippe-Auguste until early in the sixteenth century; but culturally it belonged to the Low Countries. In style, the tapestries of Tournai show a mingling of French and Flemish traits. From this borderland city came most of the great tapestries of the fifteenth century—hunting scenes and other genre subjects, narratives of battles, legends and saintly lives.

The last group is splendidly represented in the exhibition by the two scenes from the Life of Saint Peter, lent by the Hon. Andrew W. Mellon. These tapestries form part of the set completed in 1460 for Guillaume de Hellande, Bishop of Beauvais, and presented by him to the Cathedral of Saint Peter at Beauvais. Most of the set, of which twenty-three scenes exist, is still at Beauvais; four pieces are in three private collections in America. The subjects are Tabitha Raised from the Dead (fig. 2) and the Apparition of the Angel to Cornelius. The word PAIX, "peace," which occurs frequently on the tapestries, is a joyful allusion to the truce concluded in 1444 during the Hundred Years' War between France and England, shortly before Bishop Guillaume's elevation to the see.

Presumably the work of a Tournai designer are the cartoons of four (Nos. 5-8) of the six tapestries of the Hunt of the Unicorn. The animation of the scenes, the

¹ The notes on the tapestries in this article and that to follow in the July BULLETIN are taken in large part from the catalogue of the exhibition, published by the Museum.



FIG. 1. THE ANNUNCIATION. FRANCO-FLEMISH
BEGINNING OF XV CENTURY



FIG. 2. TABITHA RAISED FROM THE DEAD
TOURNAI, 1460

vigorous drawing of the strongly individualized figures, the complexity of the compositions bespeak Flemish influence. At the same time there is evident a clarity of design, a love of flowery mead and wooded landscape that is thoroughly French. These four tapestries combine the best of both traditions. The other two with millefleurs backgrounds (Nos. 4 and 9), that complete the set, are more purely French in style, and were probably designed and woven in Touraine. In date, both groups may be assigned to about 1500. Together they count among the finest achievements of the late Gothic tapestry looms.

The subject of these celebrated tapestries is not, as might appear at first sight, merely the hunt and capture of a fabulous animal. The chase is an allegory of the Incarnation of Our Lord, who is figured in the tapestries by the unicorn, symbol of purity. It is related in the old bestiaries that this animal could be captured only by a virgin. Attracted to her by his love of chastity, the unicorn would rest his head in her lap, thus permitting the hunters to approach and capture him.

In the first tapestry we see the hunters setting forth in search of the unicorn. In some representations of this allegory there are only two hunters—God and Gabriel, who are accompanied by four (or seven) hounds, symbolizing the Virtues. But the designer of the set here exhibited appears to have been moved less by the religious significance of his theme than by the opportunity it afforded for the representation of the picturesque incidents of a great hunting party, and for the two hunters he has substituted a gay company of sportsmen. Reminiscent perhaps of the compositions in which the Archangel Gabriel appeared is the inscription on the scabbard of one of the figures in the left foreground of No. 7, reading: AVE REGINA C(OELORUM)—“Hail, Queen of Heaven.”

In the second tapestry, the hunters have surrounded the unicorn who, kneeling, dips his horn in a stream flowing from a fountain (fig. 3). It was believed in the Middle Ages that the horn of the unicorn possessed the virtue of detecting poison. According to legend, the animals of the forest would

not drink from a pool until the unicorn had first purified it with his horn. The animals in the foreground of the tapestry (save the snarling cur, symbolizing the devil) exemplify various qualities of Christ: the lion, His strength; the panther, His sweet savour; the stag and the weazel (destroyers of snakes), His power over evil.

In the third and fourth pieces of the set, the unicorn is attacked (fig. 4) and defends himself. In the fifth, he is wounded or killed, and the body, thrown over the back of a horse, is brought to the châtelaine (the Virgin Mary), who has come with her husband from the castle on the outskirts of the woods to greet the returning hunters (fig. 5).

The last tapestry, representing the accomplishment of the Incarnation, shows the unicorn, against a background of millefleurs, chained within the *hortus conclusus*—the enclosed garden—that symbolizes the Blessed Virgin.

This magnificent set of tapestries, splendidly enriched with silk and gold, comes from the château of Verteuil, the ancestral seat of the family of La Rochefoucauld, in whose possession the tapestries had been for centuries. A cipher composed of the letters A and E (the latter reversed) is repeated in several places on each of the tapestries. This cipher combines the initials of the lord and lady for whom the tapestries were made. On the collar of one of the dogs a coat of arms is thrice repeated. The arms have been identified by Robert T. Nichol of the Museum staff as those of the great family of Chavagnac quartering Du Bost la Blanche. According to Dr. Phyllis Ackerman,² two inconspicuous inscriptions on the tapestries may be read as the signature of the Tournai tapestry designer, Jean III of the le Quien family, who was admitted to the Guild as master in 1472.

The remaining tapestries in the exhibition will be discussed in the July number of the BULLETIN. They comprise four magnificent examples of millefleurs with figures; two tapestries with scenes from the Story of Lucretia, part of a fine set with unusual

² Recently Identified Designers of Gothic Tapestries, in *The Art Bulletin*, vol. IX, no. 2 (December, 1926).



FIG. 3. THE HUNT OF THE UNICORN. FRENCH, ABOUT 1500
THE UNICORN AT THE FOUNTAIN

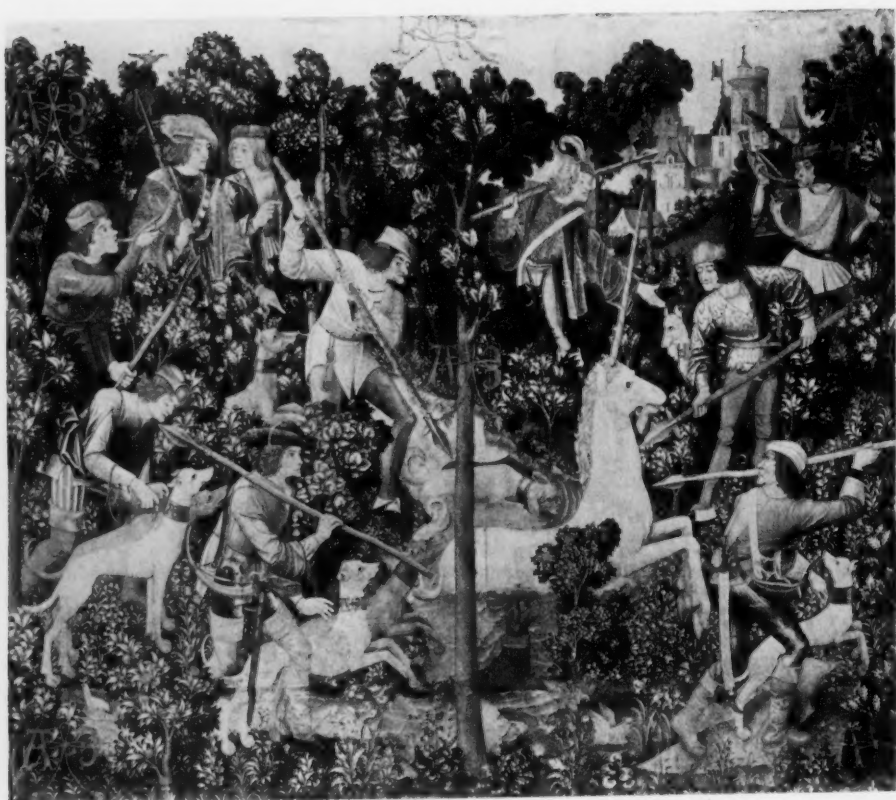


FIG. 4. THE HUNT OF THE UNICORN. FRENCH, ABOUT 1500
THE UNICORN TRIES TO ESCAPE



FIG. 5. "THE HUNT OF THE UNICORN. FRENCH, ABOUT 1500
THE UNICORN IS KILLED OR WOUNDED, AND
BROUGHT TO THE LADY OF THE CASTLE

red borders; and the Triumph of Time, a beautiful example of the tapestries with allegorical subjects based on the "Trionfi" of Petrarch.

JOSEPH BRECK.

WOMAN READING IN THE FIELDS, BY COROT

Of all the admirable pictures in the Senff Collection sold in March at the Anderson



FIG. 1. WOMAN READING IN THE FIELDS, BY COROT, FROM MOREAU-NÉLATON

Galleries, the picture most needed by the Museum was without any doubt the *Woman Reading in the Fields*¹ (fig. 2), by Corot. This picture, we have much gratification in announcing, is now given us as a memorial to the maker of the collection, Charles H. Senff, by his niece, Mrs. Louise Senff Cameron, who purchased the painting at the sale with the intention of giving it to the Museum.

A figure picture by Corot was one of the most conspicuous needs of the Museum. Our collection abounds in his landscapes of more formal arrangement—his "classical"

¹ Canvas; h. 21 $\frac{3}{8}$, w. 14 $\frac{3}{4}$ inches. Signed: Corot. Room of Recent Accessions.

landscapes—and we have several of his pictures painted out of doors directly from nature. But the figure pieces we lacked entirely and these have come to be regarded more and more as an essential part of his work. Today no collection with claims to comprehensiveness can afford to be without some example of the sort.

It was the artist's custom to devote a week of each winter month to the making of these paintings of people. They were done from the usual models who made the rounds of the studios—those who posed for the schools and for everybody. Corot delighted to paint them just as they appeared in the studio light, nude or in their every-day clothes or toggled out in costume or draperies, at times against the actual studio background but more often against improvised landscapes. In the latter case he frequently fitted fancy titles to his canvases—*Bacchante*, *Nymph*, *Naiad*, *Eurydice*, *Magdalen*, *Vellida*—but one thinks of his people not as the legendary characters these titles indicate but rather as what they were in reality, chance visitors to the studios in search of their uncertain livelihood. The sitting over and their wages taken, we imagine them hurrying off to lunch and haply to another appointment in the afternoon. But the delicate and cheerful genius of Corot, which ignored all the anxieties of life and its malignities, invests their commonplaceness with irresistible poetry—a Saint Francis-like poetry of winsomeness, confidence, and perfect charity.

They were not appreciated, these figure pieces, even after enormous success had come to him in his old age. When dealers and collectors were pestering him for dewy glades and feathery trees and dancing nymphs and he in his desire to oblige and please everybody sometimes turned out pictures now judged to be lacking in spontaneity, he was left free in his paintings from the model to follow solely his own instincts and preferences. The works of this sort done at the very end of his life have the unimpaired freshness and sensitiveness of youth; indeed a frank color, which does not appear in the early times, often enters into them. Who could divine, were its date forgotten, that the famous *Lady in Blue* of the



FIG. 2. WOMAN READING IN THE FIELDS, BY COROT

Louvre was the work of one in his seventy-ninth year! But this sort of picture was too sketchy for the taste of the time. A few picture dealers seem to have had an inkling of their coming popularity, buying them at ridiculous prices which the modest artist was glad to accept. Gradually these figure pieces found their way into collections. Their value has grown steadily and today no class of nineteenth-century painting is more highly prized.

Corot was an old man when he painted the *Woman Reading in the Fields* (seventy-two as a matter of fact), and its gracefulness and its exquisite color bear out what has been said in praise of these late figure pieces. It was first exhibited in the Salon of 1869, having been painted during the previous winter. The appearance of the picture at that time differed from what we now see as far as the upper part of the canvas is concerned, although the figure itself and the lower part of the landscape have not been changed (fig. 1). The composition as it was is reproduced in Moreau-Nélaton's delightful book, *Corot raconté par lui-même*, figure 212, and also in Robaut's Catalogue, number 1563. A slanting willow tree then grew from the river bank at the left, where the boatman sits in his skiff, its leafage half covering the sky, and the present low bushes by the water at the right were formerly sizable trees.

On examining our picture attentively the forms of the previous composition reveal themselves underneath the surface paint; the loose, fluid brush-strokes of the outer branches of the willow tree can be plainly seen where they have been but lightly covered over with the sky-color, and a heavy white is seen to mask the tops of the trees to the right, reducing them to the bushes of the actual arrangement. These alterations were not so evident when they were first made; pigments become less opaque with the lapse of time and underpaintings then tend to show on the surface.

Corot made the changes himself. His easy and purposeful touch can be seen in the sky as well as in the other parts of the painting. It is obvious that he became dissatisfied with the effect of the trees as they existed and painted them out. But

Robaut, in that excellent and most comprehensive of catalogues, says that the trees were added afterwards! "Originally," he writes, "there was no tree in the background at the left. The lithograph by Emile Vernier after the picture reproduces it before this modification." Should Vernier's lithograph, which we have not yet been able to consult, copy precisely the lines of the present picture, it would prove that in this case Robaut has reversed the facts. That he has done so seems, even without the authority of the lithograph, to be almost certain.

In any event the present composition is a vast improvement over the composition which was seen in the Salon. The picture has gained in clarity, balance, and impressiveness by the elimination of the trees and the substitution of the unbroken expanse of sky back of the head.

The alterations a great artist makes in the course of his work have endless interest for those who love pictures. Each one makes his own explanation of the purpose of the change. But beyond this intellectual exercise it is a comfort, particularly to those who paint themselves, to be reminded that the great artist is a human being after all and not so direct and omniscient as his legend makes out. Corot, notwithstanding his simple and very restricted range of expression—his single expression one might almost say—and his fifty years of mastery, was uncertain in what he did and made changes as everyone else does in his search for a satisfactory effect.

BRYSON BURROUGHS.

CHINESE WOOD SCULPTURE

A piece of Chinese sculpture representing Kuan Yin, the Chinese version of the great Indian Bodhisattva, Avalokiteśvara, has been added to the Chinese collection recently.¹ The figure is, in my estimation, on the vague borderland between the T'ang and Sung dynasties, and I incline to call it late T'ang rather than early Sung because of the aristocratic austerity and restrained grandeur of posture and treatment. The

¹ By purchase from the Fletcher Fund.

hieratic splendor of feeling has been influenced by but has not yet succumbed to the suave plasticity which we are wont to associate with the style called Sung.²

The provenance of this statue is undocumented but it is of the type which comes

46½ inches high and 37½ inches wide. It has been cleaned of much of the surface paint but enough color is left to give quality to the surface. A number of cracks have been cleverly filled and a small worm-eaten area on the left thigh has been filled with



KUAN YIN
CHINESE, LATE T'ANG DYNASTY

from southern Shansi. It was bought in Peking by Yamanaka in 1922 and was sold to Kojiro Matsukata, from whose collection it has lately been released.

Of the many wooden figures which have come out of China in the last few years, the present one is the most splendid. It is

² The figure will be discussed archaeologically with comparisons at a future date.

plaster and painted. Except for this, the figure is in almost incredibly good condition. Like all of this type of sculpture it is made out of various pieces of wood. The whole figure is carved in dignified but easy planes with the utmost refinement of detail. The fine simplicity of the necklace, of the armlets, the crown, and the girdle point to a severe and classic tradition. The figure

must be considered Kuan Yin as Avalokiteśvara, and not Kuan Yin as a Goddess of Mercy. As religious expression, the figure embodies the temporal power and magnificence of the faith rather than abstract quiescence and gentleness. The Bodhisattva sits erect, at ease, but conscious of his dignity. If one be permitted to force an analogy, the religious quality is akin to the religious quality which went into the representation of the Christian saints in sixteenth-century Venice—gorgeous but mundane.

Avalokiteśvara was an established deity in India before the Christian era and traditionally made his first appearance in China in the first century A.D. The deity has been worshiped in China ever since but his character has undergone so many changes, and so many apocryphal legends have been produced that representations of the deity are very far from the original. The conversion of so many male and androgenous deities into distinctly feminine forms by the Chinese has probably the very simple explanation that the Chinese were puzzled, as well they might have been, by the Indian types. In the case of Kuan Yin, by the beginning of the Ming dynasty devout chauvinists had produced a pedigree for the feminine form which makes her Miao Shan, the disobedient, unfilial, but pious daughter of Miao Chuang, the king of a small principality under the legendary first emperor, T'ai Hao, no less. The adventures of this lady before she attained Bodhisattvahood, piquant and various as they were, do not concern the present subject, which is distinctly the Chinese form of the Indian deity.

Avalokiteśvara (the On-looking Lord),³ the fourth Dhyāni-Bodhisattva, is the spiritual son of Amitābha (Buddha of Infinite Light), the fourth Dhyāni-Buddha. According to the Tibetans,⁴ Avalokiteśvara was born of a beam of white light which was shed from the eye of Amitābha himself in a period of meditation and on that occasion, in response to the blessing of Amitābha, he

brought forth the prayer, "Om māni padme, hum!" ("Hail, jewel in the lotus, hail!").

Avalokiteśvara became the most popular of all the northern Buddhist gods, being looked upon as the representative of Buddha and the guardian of the Buddhist faith until Maitreya shall appear on earth as the Mānushi-Buddha. Furthermore he is believed to have created the Fourth World, which is the actual universe. He is therefore the creator.⁵

The explanation of the Dhyāni-Bodhisattvas is far more simple than it sounds. They are emanations from the Dhyāni-Buddhas, which in turn emanate from the Adi-Buddha, the First Buddha, he who was "infinite, omniscient, self-existent, without beginning and without end, the source and originator of all things."

ALAN PRIEST.

ACCESSIONS TO THE EGYPTIAN COLLECTION

The recent accessions to the Egyptian collection have just been placed on exhibition in the Third Egyptian Room. They comprise, as usual, the material obtained from the excavations of the Museum's Egyptian Expedition and objects derived from purchases and through gifts.

The very successful results of the excavations at Thebes during the seasons 1925-27 have been described in Mr. Winlock's recent report of the work of the Expedition, published as Section II of the BULLETIN for February, 1928. The outstanding object resulting from that work is, of course, the colossal statue of Queen Ḥat-shepsūt. The damage done by her vindictive son-in-law, Thut-mosē III, has been restored and the statue now presents very much the appearance which it had when it adorned the mortuary temple at Deir el Baḥrī. Foundation deposits in the temple have given us a large group of scarabs, the majority of which bear names of Ḥat-shepsūt or excerpts from her titulary, others the name of Thut-mosē, and a smaller number that of Nefru-Rē, his wife and the daughter of Ḥat-shepsūt. They are

³ He is mentioned in the *Suvarṇa aprabhā-sūtra*.

⁴ A. Getty, *Gods of Northern Buddhism*, p. 54.

⁵ *Ibid.*, p. 55.

of great interest, not only because of their great beauty and number—no such collection of blue glazed scarabs has ever been found together before—but also because of certain peculiarities of workmanship which indicate that the production of this large lot was let to several artists.

Sen-Mūt, the favorite of the Queen, who, as Chief Steward of Amūn, Overseer of the Works, and a host of other titles, was probably the most powerful individual in Egypt during his day, is represented by objects from a series of foundation deposits of the tomb which he had been preparing for himself, but which he was fated never to occupy.

Dating from the Eleventh Dynasty are a bow and arrows found in the tomb in which were buried soldiers who had been killed in battle. These and many other perhaps less striking objects lend a touch of reality to the age-old past of Thebes with the details of whose long history we are becoming little by little more familiar.

From excavations in preceding years on the Museum's concession at the Pyramids of Lisht some fragments of relief are now on exhibition. Much of the building stone used in the erection of the pyramid of Amen-

em-het I had been taken from mastabas and pyramids of the Old Kingdom in the Memphite necropolis. The Expedition has

in the past recovered many fine examples of the relief of this period both from the core of the pyramid and from the foundations of its temple. Several of these limestone blocks have been undergoing treatment and are now placed on exhibition for the first time. Another block from the pyramid temple of Sesostris I is a beautiful illustration of the very low relief of the Twelfth Dynasty.

It is impossible, without excavating sites of all the periods of Egyptian history, to obtain through field-work alone a truly representative collection. To Edward S. Harkness we are again indebted for enabling us to fill a gap in our Old Kingdom series. By his gift in 1913 of the mastaba of Perneb the Museum acquired a magnificent example of the private tombs of the pyramid age. In order properly to illustrate the use of the serdab, or statue chamber, in the mastaba, a cast of the

famous "Sheikh el Beled" was set there. We shall now be able to replace that with a choice of several fine wooden statues of the period, for, through the generosity of Mr. Harkness,



FIG. 1. WOODEN STATUE OF
KA-EM-SENU. VI DYNASTY

the Museum has purchased from the Egyptian Government a series of such statues found by them in serdabs of mastabas excavated at Sakkara. The group is fully representative of the sculpture of the Fifth and Sixth Dynasties, showing as it does figures of both men and women, variations in costume, and differences in technique. The statue illustrated (fig. 1) is that of Ka-em-senu,¹ a dignitary who lived during the Sixth Dynasty and held priestly offices in connection with the mortuary cult of the Pharaohs of the preceding dynasty. Of the offering chamber of the tomb of Ka-em-senu only the west wall was well preserved, and through the courtesy of the Egyptian Government Mr. Harkness was able to present it to the Museum. It has not yet been possible to place it on exhibition, the blocks of limestone having to undergo treatment to counteract the salt with which they are impregnated.

Though Egyptian art was firmly bound by convention, there are some phases of it in which the craftsman was allowed to give rein to his imagination. One of these is evident in the class of material connected with the toilet, for while the traditional kohl pot and ointment vase hold their definite shapes through an amazingly long period, there appear beside them some most delightful fancies. A blue marble vase in the form of two trussed ducks (fig. 4) is the finest example known to us of this particular type of toilet vase, which was popular during the Twelfth Dynasty. This object also was presented by Mr. Harkness.

Another lovely toilet vessel is a spoon of the Eighteenth Dynasty (fig. 5). It is of alabaster and slate, the handle in the form of a girl swimming, the bowl a young gazelle on her outstretched hands.

Another welcome object is a block of limestone relief from the Great Temple of the Aten at El 'Amarneh, depicting chariots and horses with their attendant grooms (fig. 2). It is from the excavations of the Egypt Exploration Society, and is the gift of that society through a generous contribution made to their excavations by Mrs. Fahnestock Campbell.

AMBROSE LANSING.

¹ Firth and Gunn, *Teti Pyramid Cemeteries*, vol. I, p. 31; vol. II, pl. 18, C, D.

A PHILADELPHIAN ACROPOLIS THE NEW BUILDING OF THE PENNSYLVANIA MUSEUM

To describe the new building of the Pennsylvania Museum at Philadelphia requires a goodly assortment of superlatives. It is the largest museum building ever erected as a unit; it has cost over ten millions of public funds and has taken ten years to build. It has used ten million bricks, and its tile roof is four acres in area. Itself a model of Greek Ionic architecture, it is large enough to house four Parthenons. There are forty columns, some of these sixty-four feet high and over eight feet in diameter, and the distance around the base of the building is a half-mile walk. All of which is excellent press material, although fact of the soberest kind, unless we take a modest flight with the press writer and admit that had Alexander undertaken such a structure it would have been a task of seventy years for a thousand slaves.

But the romance of the "flimsy sheet," even the tremendous facts in the case, however useful for an opening paragraph, should interest us less than the principles of museum building, museum work, museum service embodied in this grand undertaking.

Museum practice in recent years has developed certain methods, indeed, a few theories. Some even are willing to believe that there are reactionaries among museum folk. From one point of view that is an alluring prospect, for without them insurgency would have no flavor. In any case, practice has not crystallized sufficiently to provide a routine for the unthinking, and so one may expect to find the builders of a new museum anxious to try their hands, in the effort to make of their plan and gallery arrangement that ultimate exposition of museum thought which must become the point of departure for all reasoning on the subject thenceforward. Thus a new structure like that at Fairmount becomes a proving ground and, as such, doubly interesting.

First, one might be prompted to make space-consuming comparisons — possibly contrasts is a better word — with Boston,



FIG. 2. PAINTED LIMESTONE RELIEF FROM THE TEMPLE
OF THE ATEN. XVIII DYNASTY



FIG. 3. FAIENCE VASE. GRAECO-
ROMAN PERIOD
GIFT OF EDWARD S. HARKNESS



FIG. 4. BLUE MARBLE TOILET VASE
XII DYNASTY

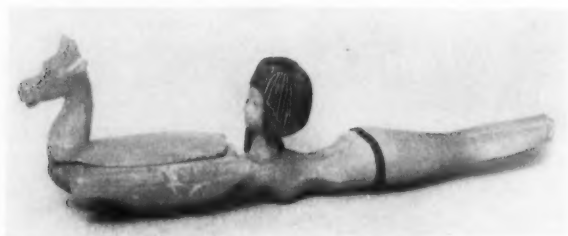
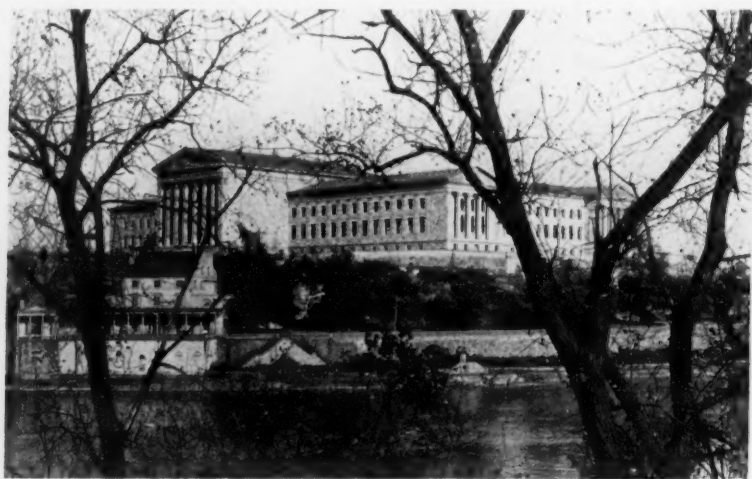


FIG. 5. ALABASTER AND SLATE TOILET SPOON
XVIII DYNASTY

with Detroit, and with the Metropolitan. Suffice it to say that the Pennsylvania Museum has learned from all of these, in some respects excelled them, in others fallen below their achievement. Assuredly there is here a stupendous problem in architecture, in installation, in method, and in management generally; its progressive solution, as the collections grow to the size of the building and as the whole develops in its acknowledged function as an instrument of public use, will be observed closely by others elsewhere engaged upon similar

that, there are to be pediment groups in full color, which show, in the models, excellent conception. These high-lights are set off against walls and shafts of Minnesota dolomite, cut from five strata to gain color advantage. Add to all this extensive planting, fountains, falls and pools, broad acres of green, and possibilities unfold of tone and ornament not matched by any existing American museum building. And the same may be said of the site, which is superb, on a hill, to which leads in direct line from the city hall the fine Fairmount Parkway. This,



PENNSYLVANIA MUSEUM. VIEW FROM THE SCHUYLKILL RIVER

tasks, possibly under conditions not quite so advantageous.

Architecturally, the building should please any classicist. It is correct to the last detail, a meticulous exemplar in archaeology, though worked out on a scale that would dwarf the Athenian Acropolis. The matter of size we must consider the American contribution, for we are blinded by the splendor of great dimensions. But the structure is an excellent study in a given stylistic type and, we have no doubt, will inspire not only essays but poems.

There is color, for instance, plenty of it, used as the old Greek preferred; color in the capitals and cornices and several other architectural features—the solid, deep, but glazed color of terracotta. But more than

cut by a kind of Herculean stroke through crowded buildings, makes what will undoubtedly be the most impressive public improvement Philadelphia has known, and one that any city might well be proud of.

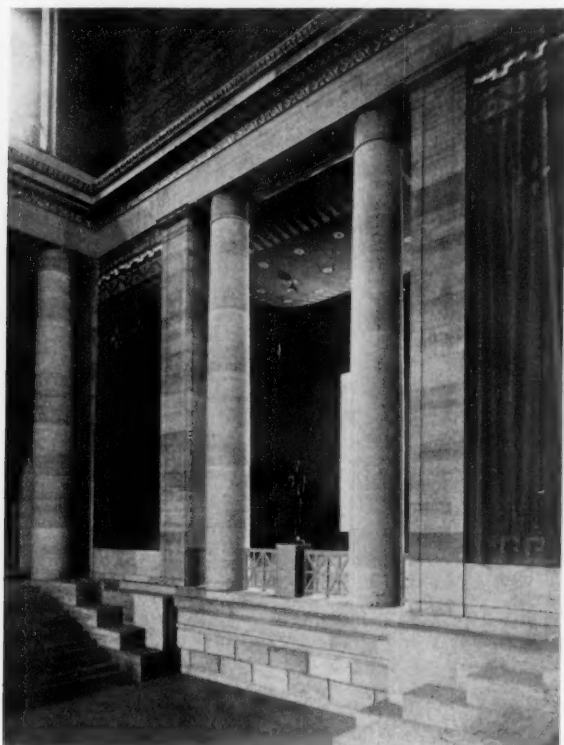
There is a further matter which will escape the layman's notice, unless he has been reading Professor Goodyear. This building exemplifies also a thorough adherence to the principle of "optical refinements." Perspective and the human eye play havoc with long straight lines, both vertical and horizontal; some sag, some bend upward according to position above or below the eye, and parallel verticals seem drawn together at about half their height. Such lines in a building—and the temple type is impossible without them—require

studied modulation to rectify optical effects. In other words, the ridge of a terracotta roof is constructed as a shallow arc, part of a circle of fabulous radius but nevertheless a curve; and then to the eye it seems straight and true.

Apply this principle to all long straight lines in this enormous structure and it will

have with consummate skill wrought these refinements into their museum building.

Similarly, to aid the effect of firmness, the columns all slope inward; in fact, were lines drawn through the cores of any row they would meet at a point some two and one-half miles above the center of that mass of the building before which they stand. It



PENNSYLVANIA MUSEUM. INTERIOR OF ENTRANCE
UNIT AT UPPER FLOOR LEVEL

be seen that many become subject to several types of curvature; in fact, a close-up of these curves, the eye sighting along a hundred-foot line or carried straight upward to bring both horizontal and raking cornice of a pediment into one plane, is apt to be more than a little disturbing. Yet at a distance all these lines and curves react to one another, and together to the eye, in a manner to make of hardness and rigidity a thing of rhythm and linear interplay. So the Greeks worked out the living quality of their temples and so here the architects

will be seen at once what such calculation means in half a million cubic feet of stone. Every block must practically be designed, selected for color and numbered for its place, lest the optical effect of curve or plane be disturbed. Stereotomy is in its heyday in such masonry, but the result well repays the study.

The plan is that of the letter E, its arms extended toward the city. The middle bar is an entrance unit with monumental approach and stairway. There is a carriage entrance, ample accommodations for deliv-

ery of passengers and freight inside the great base, where motor trucks have ample "bumper room," and through which a thoroughfare runs. Here also it is proposed to locate a subway station—this in the temple of the Muses! Art is doing its best to keep in step, and speed-mad New Yorkers may be grateful to Philadelphia for this demonstration of the easy way to shorten the

varied interests, bringing these individually to the collections and interpreting them in a language suited to their needs and purposes. To a great extent this will always be so, especially in the smaller museums. But in a large museum it may be possible to facilitate the appeal along any of the lines of information, appreciation, or research by the disposition of the collections



PENNSYLVANIA MUSEUM. ONE OF A SERIES OF XVIII CENTURY ROOMS FROM SUTTON SCARSDALE, ENGLAND

distance to the museum and so, too, if it follows, to art appreciation. As believers both in art and in the saving of time, we may well take comfort in the association of pleasure and utility.

There are three floor levels, every square foot of space available on each. It is in the uses to which these levels are put that we discern the present trend of museum practice. Service in a public museum must cover a large area and the public reached must be classified, or else the effect of museum service is scattered. It was once thought sufficient simply to appeal to

themselves. It means first a segregating of the objects shown so that, for instance, a few selected Chinese pots may be the better enjoyed because they need not compete with other hundreds of their kind. Second, it means displaying certain chosen material in such a way that the effect of quality and design is registered upon the mind in the shortest time, depending of course upon the receptivity and training of that mind. In the Pennsylvania Museum two whole floors will be devoted to collections, and their presentation will be in line with these indications.

The top or main exhibition floor relies upon side and artificial light; in fact, skylights have been dispensed with entirely, all top lighting also being artificial. Here the scheme of arrangement is one suggested in various museums both abroad and in this country and quite definitely followed in the American Wing. It implies series of rooms in which all the arts in concert present historic pictures involving all requisite ele-

This is the floor seen by the general run of museum visitors. However, to serve more directly the daily increasing number of students, designers, retailers, craftsmen, manufacturers, artisans, and others constructively interested in design, another floor level will be devoted to study collections, where the objects will be grouped first according to material and technique and, second, historically; the purpose being not



PENNSYLVANIA MUSEUM. "PENNSYLVANIA GERMAN"
KITCHEN FROM MILLBACH, XVIII CENTURY

ments of decoration, these disposed in direct relation to central galleries, which might be called reservoir galleries, containing other examples of these arts, stylistically related, but not composed as rooms, and preferably frequently changing and supplemented by loans. In the section of the Philadelphia building recently opened to the public ten American and English rooms with their reservoir or feeder galleries have been arranged and in the scheme many ingenuities of lighting and other utilities have been brought into play. It is proposed to employ a similar method for the other historic styles, as far as practicable and subject to availability of original wall treatments.

that of fine display but of availability, completeness, and general laboratory use. In other words, on this floor the subject matter is to be departmentalized, with staff experts at hand to assist in its interpretation in behalf of the varied needs of production, sale, and use. This promises the most immediate kind of service and one calculated to achieve the largest and most effective distribution of the practical benefit and inspiration to industry which must accrue from such well-studied assistance. Study rooms have been for some time an accepted part of museum equipment, but here is an entire floor, several acres in extent, dedicated to the one purpose of "laboratory use

of the collections," a phrase which with its counterpart, "making the galleries work," both long used by The Metropolitan Museum of Art, finds here another exemplification in practice.

Extended comment might be made upon the caliber of the ten original rooms already installed; the entirely satisfying rotunda of American sculpture; the plans for the lowest floor, which will contain lecture hall and classrooms, library, administration offices, headquarters for extra-mural activities, restaurant, storage space, and other accommodations for the mundane utilities of heating, lighting, ventilating, cleaning.

The director, Fiske Kimball, himself an architect, has achieved nobly in his inaugural presentation. His ability as a collaborator was rewarded in kind by the capable handling of the undertaking by the architects, Mr. Borie, Mr. Trumbauer, Mr. Zantzinger, upon the first of whom the burden chiefly fell, and they in turn received understanding cooperation from the sculptors, John Gregory and Paul Jennewein, and the polychromist, Leon V. Solon, whose extensive studies in Greek polychromy were of great value in assuring a correct presentation to meet the needs of the style.

RICHARD F. BACH.

ACCESSIONS AND NOTES

THE PHOTOGRAPH DIVISION of the Library is now displaying photographs of paintings showing theatrical subjects.

SUMMER HOURS FOR THE LIBRARY. The Library will be closed on Sundays during the summer, from June 10 through September 2.

ART IN HIGH SCHOOLS. An exhibition of work done in the City high schools was held in Classroom K from Sunday, May 27, through Sunday, June 3.

AN EXHIBITION OF DÜRER PRINTS. In celebration of the Quadricentennial of the death of Albrecht Dürer of Nuremberg, an exhibition of his prints will be held in Galleries K 37-41, beginning June 11.

ACTIVITIES OF THE MUSEUM EMPLOYEES' ASSOCIATION. On April 20 the Museum Employees' Association gave an entertainment and dance at the Pythian Temple. The programme's central feature was the Minstrel Show produced by the Museum Choristers, a chorus of male voices directed by William Reddick, and other members of the Museum staff.

The Museum Choristers also sang by invitation at Mr. de Forest's birthday party the following Thursday in the galleries of the Fine Arts Society.

A REARRANGEMENT OF GALLERY H 22 A.

The exhibit in Gallery H 22 A which has been rearranged now comprises nineteenth-century costumes with accessories, and a group of Lyons silk weaves dating from the Empire and Restoration periods. Some of the fans recently exhibited in this gallery have been temporarily retired but a number of the more important ones have been placed in Gallery H 18 with the eighteenth-century laces. The exhibition of *toiles de Jouy* will continue during the month.

A RECENT PURCHASE OF AMERICAN GLASS.

There is shown this month in the Room of Recent Accessions a piece of eighteenth-century American glass of real importance for its rarity, its historical interest, and its simple excellence of design and fabric. It is a presentation covered goblet which according to credible tradition was in the possession of a family in Bremen, Germany, for more than a century. The American glass, now returned to the land of its making, follows in form the continental goblet on a bulbous baluster stem, sumptuous examples of which are found in the German glass of the Mühsam Collection. The metal shows very few flaws or bubbles and is clear white with a greenish cloudiness in the thick portions of the bulbous stem and base.

An inscription on the bowl gives the goblet its historic importance. It reads: New Bremen Glassmanufactory—1788—North America, State of Maryland. On the opposite side are engraved the arms of the city of Bremen in an elaborate rococo cartouche and the legend: Old Bremen Success and the New Progress. On the cover is a

factory was carefully chosen for its proximity to the sources of his materials, near the Tuscarora Creek, four miles from Fredericktown, Maryland.

More glass-makers were sent for in 1785. In 1788 he advertises "Wines, Goblets, Glass Cans with Handles, different sizes," and in 1789 he offers to cast "Devices,



COVERED GOBLET MADE IN NEW BREMEN, MARYLAND, 1788

wheel-engraved foliated scroll. The quality of all the engraving is superior to that on most American glass and bespeaks an accomplished craftsman.

In 1784 John Frederick Amelung with sixty-eight workmen set out hopefully from Bremen on what was to be one more in the succession of disastrous undertakings which comprise the early history of glass-making in America. Amelung was a skilled glass-maker and was backed by considerable capital, £10,000 raised in Germany and £15,000 in America. The site of his large

Cyphers, Coats of Arms, or any other Fancy Figures in Glass."

Amelung was proud of his glass and delighted in making presentation pieces. He traveled to Mount Vernon with his present of a service for George Washington, engraved with the General's coat of arms. It was characteristic of his enthusiasm that he should have a show piece blown in his fine factory to send back home as a token of his prosperity and of his goodwill.

Although the venture attracted wide attention and its subsidizing was made the

subject of debate in Congress, for some reason the fortunes of the factory waned and it was put up for sale in 1795. An interesting and complete account of this glass-house and the vicissitudes of its owner is to be found in a recently published book, *Early American Glass*, by Rhea Mansfield Knittle.

Very little glass known to have been made at the New Bremen manufactory is in existence. Any signed and dated American glass is a rarity, and a piece of the importance of the New Bremen goblet is a most fortunate acquisition.

R. R.

MEMBERSHIP. At a meeting of the Board of Trustees, held April 16, 1928, the following persons, having qualified, were elected in their respective classes:

FELLOW IN PERPETUITY, Mrs. Louise Edgar Colie, in succession to Morgan Edgar.

FELLOWS FOR LIFE, Mrs. Harry Harkness Flagler, Mrs. Morris Loeb.

FELLOWSHIP MEMBER, Ernest G. Draper.

SUSTAINING MEMBERS, George Ehret, Jr., Mrs. Anne W. Lanfranchi, Miss Florence M. Rohr.

ANNUAL MEMBERS were elected to the number of 128.

AN IMPORTANT MEETING IN WASHINGTON. In connection with the United States Chamber of Commerce, the annual meeting of the American Trade Association Executives was held in Washington during the week of May 7. At the banquet, attended by some four hundred directors, managers, and other executives of trade associations and presidents of chambers of commerce from many cities, addresses were made by the Honorable Herbert Hoover, Secretary of Commerce, and Richard F. Bach, of the Museum staff.

Secretary Hoover gave attention to the position and function of trade associations as industrial forces. This is a subject which has long interested him officially and he has established certain standard procedure for them and, with the coöperation of the Attorney-General, defined their legal position.

Under the subject, *Our Industrial Art:*

Looking Ahead, Mr. Bach expanded upon the strategic position of the trade association as a center of influence and power, as well as of responsibility, in the matter of establishing a solidarity of opinion in industry and commerce in favor of good design. It was argued that codes of ethics and standards of practice could well cover, and must in the very near future include, definite statements on the subject. Three points were emphasized:

Importance of design as selling point, as means of safeguarding investment, as fair basis for competition, as reasonable index of progress.

Protection of creative ability by law and by public opinion, an ethical matter, to which is related a growing menace best described as the use of design as a subterfuge, a coat of paint for base material to help it sell quickly as a novelty.

Coöperation: among firms, among industries, among trade associations, all to the one purpose of including among the reasons for united interest in industry an equally general interest in industrial art; also between industry and schools which supply it with creative talent. Coöperation between industry and museums, that the latter may be of constructive value not only in the laboratory sense of immediate usefulness of their collections as study material, but in the more influential capacity of advisers, guides, friends offering the neutral ground upon which all parties may meet and discuss their common interest in design.

From so large a meeting, with representatives of over one hundred industries and trades, it was the more encouraging to gather the general impression that art in industry is on the certain road to recognition, not as a matter of expediency but as an underlying principle in manufacture and trade.

AN INTERNATIONAL CONGRESS AND EXHIBITION AT PRAGUE. The Sixth International Congress for Art Education, Drawing, and Art Applied to Industry is to be held in Prague from July 30 to August 5. Jointly with the Congress will be held an International Exhibition of the work of

schools of art and industry. The Trustees of the Museum have designated Richard F. Bach, Associate in Industrial Arts, and Huger Elliott, Director of Educational Work, to represent the Museum at the Congress. An exhibit setting forth the use of the collections of the Metropolitan Museum by manufacturers, designers, schools, and the general public will be shown in the International Exhibition.

THE LAZARUS SCHOLARSHIP. The Prize of Rome in painting, awarded for the years 1928-1931 on the Jacob H. Lazarus Foundation, has been granted by the American Academy in Rome with the approval of the Trustees of The Metropolitan Museum of Art to Donald M. Mattison, now a student in the School of Fine Arts, Yale University. The fellowship provides an annual stipend for the three years of \$1,600, in addition to

residence and studio at the Academy, and \$500 to cover traveling expenses to and from Rome. The fund for this Jacob H. Lazarus Traveling Scholarship was a gift to the Museum in 1892 from Mrs. Amelia B. Lazarus and her daughter, Miss Emilie Lazarus, in memory of Jacob H. Lazarus. The first scholar was appointed in 1896.

VISITING LECTURERS. The Museum was fortunate in having as lecturers two distinguished guests: Professor Bruno Paul, Architect, Director of the Hochschule für Freie und Angewandte Kunst, Berlin, who on May 31 spoke in German on Contemporary Art and the Teaching of Design, and Edvard Hald, Designer for the Orrefors Glass Works, Orrefors, Sweden, who on June 7 lectured in English on Modern European Glass. These lectures were held in Classroom A at 4 p.m.

LIST OF ACCESSIONS AND LOANS

APRIL 6 TO MAY 5, 1928

ANTIQUITIES—CLASSICAL

Basalt female torso, Roman copy of a Greek work of the IV cent. B.C.; bronze statuettes (2): reclining female figure, Etruscan, archaic period; Herakles, Greek, abt. 500 B.C.*

Purchase.

ARMS AND ARMOR

Early sword, Carolingian, VIII cent.; dagger, 1400; Maximilian helmet and breastplate, 1510-1525; tilting helmet, 1550,—German; armet-à-rondelle, Spanish, XV cent.; breastplate, probably Venetian, 1580; double powder flask, late XVI cent.,—Italian; powder horn, French, early XIX cent.*

Gift of George D. Pratt.

BOOKS—THE LIBRARY

Gifts of Edward D. Adams, Ralph M. Chait, Satis N. Coleman, Robert James Eidlitz, Harrold E. Gillingham, Adolf Jenny-Triumphy, Charles R. Richards, Noritake Tsuda.

CERAMICS

Bowl, glazed earthenware, Turkestan (Samanid period), X cent.; cup, glazed earthenware, Persian, XIII cent.; dish, Chinese Lowestoft porcelain, late XVIII cent.†

Purchase.

Tiles (10) and fragments (3), glazed pottery, Syrian and Persian, XI-XIII cent.†

Gift of R. Guastavino.

Teapot, blue-glazed pottery, maker, Joseph Stubbs, English, abt. 1820.†

Gift of Mrs. E. Hollingsworth Siler.

COSTUMES

Stole (said to have come from Mt. Athos), embroidered, Greek, XVI cent.; woman's dress, embroidered linen, with coral necklace, Greek, XVI cent.†

Purchase.

GLASS (OBJECTS IN)

Pitcher, aquamarine glass, American, late XVIII cent.†

Gift of Mrs. Glen Wright.

GLASS, STAINED

Window representing St. Michel, French (Angévin School), late XV cent.†

Purchase.

IVORIES

Crucifix, carved ivory, French or Spanish, late XVI cent.†

Gift of Robert H. Van Court.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

METALWORK

Tureen with cover, silver, English, 1758-1759.†

Gift of Banyer Clarkson.

Silver sugar bowl with cover, maker, Nicholas Roosevelt, New York, abt. 1750; silver sugar tongs, maker, William Grigg, New York; silver creamer, maker, J. H., New York; silver tankard, maker, L. P.; silver teapot, maker unknown, all third quarter of XVIII cent.,—American.†

Gift of Miss Mary T. Cockcroft.

Sugar bowl with cover, creamer, sugar tongs, and teaspoons (3), silver, maker, Joel Sayre, 1778-1818; silver ladle, maker, John Burger, working, 1786-1796,—American (New York).†

Gift of Miss Annie-May Hegeman.

MISCELLANEOUS

Plan of hall, Van Rensselaer Manor House, Albany, N. Y., showing positions of original wall-paper panels; (reverse) letter and bill from Philip Livingston to Stephen Van Rensselaer with reference to wallpaper, dated New York, 12. Oct. 1768.*

Gift of Dr. Howard Van Rensselaer.

PAINTINGS

Portrait of a Man (a member of the Martinengo family), by Moretto da Brescia, Italian, 1498-1555; water-color, August Afternoon, by Charles Burchfield, American, contemporary.†

Purchase.

Woman Reading in the Fields, by Jean Baptiste Camille Corot, French (Barbizon School), 1796-1875.†

Gift of Mrs. Louise Seufft Cameron, in memory of Charles H. Seufft.

PHOTOGRAPHS

Portfolio containing photographs (15) of Van Rensselaer Manor House; photograph of Van Rensselaer coach; photograph of old cannon which stood in hall.*

Gift of Dr. Howard Van Rensselaer.

PHOTOGRAPHS—THE LIBRARY

Gifts of Charles S. Ingham, R. Soprintendenza all' arte medioevale e moderna (Palazzo Ducale, Venice), G. Roeder, Louis C. Ude.

PRINTS, ENGRAVINGS, ETC.

Collection of prints (201) and pamphlets (19), Japanese, XVIII-XIX cent.*

Gift of Mrs. Henry Osborn Taylor.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Frank Crowninshield (1), H. A. Elsberg (7), Mrs. Bella C. Landauer (147), Louis R. Metcalfe (103), Museum of the City of New York (47), Charles R. Richards (1), Felix M. Warburg (1), E. Weybe (1).

Prints (26), books (3), sheets of ornament (154), books of ornament (10).

Purchase.

REPRODUCTIONS

Head of a bull in relief, from Knossos, and mini-

ature tower, from Crete, in the Candia Museum; statuette of a girl running, in the Eleusis Museum, and the Hermes of Praxiteles, in the Olympia Museum.*

Purchase.

SCULPTURE

Tomb of Armengol VII, Count of Urgel, stone, Spanish, XIV cent. (The Cloisters).

Gift of John D. Rockefeller, Jr.

Head of Buddha, Indian, II-III cent.†

Purchase.

Marble statue, Madonna and Child, French, XIV cent.†

Gift of George Blumenthal.

Double capital, marble, said to have come from Notre Dame de la Daurade, French (Toulouse), XII cent.†

Purchase.

TEXTILES

Panels (4), painted cotton, Indian, XVII-early XVIII cent. (American Wing).

Gift of Harry Wearne.

Coverlet or hanging, silk, Spanish (Mudejar), XV cent.†; towel, embroidered linen, Albanian, early XIX cent.†; coverlet, embroidered wool, made by Ruth Brewster, American, 1801.*

Purchase.

Piece, Indian, XVII cent.†

Purchase.

ARMS AND ARMOR

Spear with sheath, Japanese, early XIX cent. (Wing H, Room 6).

Lent by Waters S. Davis.

CERAMICS

Teapot, sugar bowl, and creamer, English (Castleford), abt. 1800.*

Lent by Mrs. George S. Marshall.

CLOCKS, WATCHES, ETC.

Collection of sundials, etc. (74), European, XVI-XX cent. (Wing K, Room 26).

Lent by John C. Tomlinson, Jr.

COSTUMES

Shawl (Panjang), batik, Javanese (Jokakarta), XVIII cent. (Textile Study Room).

Lent by Miss Frances Morris.

CRYSTALS, JADES, ETC.

Jade book, Chinese, XVIII cent.*

Lent by Mrs. Arthur Sachs.

ENAMELS

Cloisonné enamels (10), Chinese, Ming dyn. (A.D. 1368-1644), K'ang-hsi period (A.D. 1662-1722), and Ch'ien-lung period (A.D. 1735-1796) (Wing E, Room 8).

Lent by E. G. Kennedy.

JEWELRY

Collection of cameos and intaglios (71), European, XVI-XIX cent. (Wing K, Room 26).

Lent by Milton Weil.

*Not yet placed on exhibition.

†Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LACQUERS

Screen, Japanese, XIX cent.*

Lent by Waters S. Davis.

METALWORK

Silver salt-cellar, maker, Jacob Ten Eyck, American, early XVIII cent. (American Wing).

Lent by Mrs. William Bayard Van Rensselaer.
Monteith bowl, silver, maker, John Cony, American (Boston), 1665-1722 (American Wing).

Lent by Mrs. Henry Parish.

PAINTINGS

Scroll, Buddhist scenes, Japanese, XIX cent.*

Lent by Waters S. Davis.

SCULPTURE

Statuettes (19), fragment of statue, and head, in wood, stone, mud, and pottery, Chinese, from Six Dynasties (A.D. 265-618) to Ch'ing dyn (A.D. 1644-1912).*

Lent by Alan Reed Priest.

TEXTILES

Fragment of velvet panel (Wing E, Room 14) and medallion rug, Persian, XVI cent. (Floor II, Room 3); rug, Indian, XVII cent. (Floor II, Room 3).

Lent by Albert Wielich, Inc.

Tapestry, The Annunciation, Franco-Flemish, abt. 1400 (Floor II, Room 6).

Lent by Harold Irving Pratt.

Tapestries (2): two scenes from the Life of St. Peter, French (Tournai), 1460 (Floor II, Room 6).

Lent by the Hon. Andrew W. Mellon.

Tapestries (6): The Hunt of the Unicorn, French, about 1500 (Floor II, Room 6).

Lent by Friends.

Tapestry, Millefleurs with Five Youths at Play, French (Touraine), abt. 1500 (Floor II, Room 6).

Lent by Mr. and Mrs. Arthur Lehman.

Tapestry, Hunting Scene (two figures), French (Touraine), abt. 1500 (Floor II, Room 6).

Lent by the Hon. Andrew W. Mellon.

Tapestries (2): Departure for the Hunt, and Shepherd and Shepherdesses, both French (Touraine), about 1500 (Floor II, Room 6).

Lent by George and Florence Blumenthal.

Tapestries (2): two scenes from the Story of Lucretia, French (Touraine), beginning of XVI cent. (Floor II, Room 6).

Lent by Felix M. Warburg.

Tapestry, The Triumph of Time, French (Touraine), beginning of XVI cent. (Floor II, Room 6).

Lent by George D. Pratt.

*Not yet placed on exhibition.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 79th and 85th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

ROBERT W. DE FOREST	President
ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANSFIELD	Treasurer
HENRY W. KENT	Secretary
THE MAYOR OF THE CITY OF NEW YORK	} EX-OFFICIO
THE COMPTROLLER OF THE CITY	
THE PRESIDENT OF THE DEPT. OF PARKS	
PRESIDENT, NATIONAL ACADEMY OF DESIGN	
EDWARD D. ADAMS	
GEORGE F. BAKER	EDWARD S. HARKNESS
GEORGE BLUMENTHAL	ARTHUR CURTISS JAMES
WILLIAM SLOANE COFFIN	FRANCIS C. JONES
BASHFORD DEAN	LEWIS CASS LEDYARD
DANIEL CHESTER FRENCH	V. EVERIT MACY
CHARLES W. GOULD	J. P. MORGAN
R. T. H. HALSEY	WM. CHURCH OSBORN
	GEORGE D. PRATT

HENRY S. PRITCHETT

THE STAFF

Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BYRON BURROUGHS
Associate Curator	H. B. WEHLE
Curator of Egyptian Art	ALBERT M. LYTTHGOE
Associate Curators	HERBERT E. WINLOCK
Curator of Decorative Arts	AMBROSE LANSING
Associate Curators	JOSEPH BRECK
Assistant Curator of Armor, in Charge	CHARLES O. CORNELIUS
Curator of Far Eastern Art	FRANCES MORRIS
Keeper of the Altman Collection	STEPHEN V. GRANCAY
Curator of Prints	ALAN R. PRIEST
Director of Educational Work	THEODORE Y. HOBBY
Associate in Industrial Arts	WILLIAM M. IVINS, JR.
Assistant Treasurer	HUGER ELLIOTT
Executive Assistant	RICHARD F. BACH
Librarian	ELIAL T. FOOTE
Editor of Publications	BRADFORD BOARDMAN
Registrar	WILLIAM CLIFFORD
Superintendent of Buildings	WINIFRED E. HOWE
	HENRY F. DAVIDSON
	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:

Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
American Wing and The Cloisters close at dusk in winter.	

CAFETERIA:

Saturdays	12 m. to 5.15 p.m.
Sundays	1 p.m. to 5.15 p.m.
Other days	12 m. to 4.45 p.m.
Holidays, except Christmas	12 m. to 5.15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7690; The Cloisters, Washington Heights 2735.